

Maria Ikonomopoulou . Anthology



2020

Three years ago I started to compile a serious portfolio but it gradually evolved into this almost exhaustive monograph, with early work from the nineties to the last work of 2019.

The idea arose when, during my presentations at home and abroad, followers repeatedly asked for an anthology of the stories behind the work. I also saw a rationale myself. Given that I use various disciplines – studio work, commissions, interventions, interactive projects – and employ different methods and materials, it is complicated to read my work as a whole. I thought it would be fruitful to make an overview that sheds light on the underlying relationships and similarities that, to me, are clearer than the differences. Such as, for instance, the choice of time-consuming techniques that are fundamental to almost all the work, the urge to repair, along with the love of language, etymology and the act of writing itself coupled with attempting to transform world news into images. Another common thread is the pursuit of collaboration without losing one's own identity, giving, exchanging and, above all, the interest in growth processes, literally but primarily metaphorically.

This book consists of three parts: *Κρίσις/Crisis*, *Growing Care* and *Early Works*. You can leaf through it, from the most recent work to the earliest work. The order is chronological but not strict. Many works that are dear to me are not included in this book. I chose to let the narrative prevail.

In addition to the introductory texts I wrote myself, I am happy to share a number of inspiring essays by others. In the first chapter, Yannis Constantinidis and Landa van Vliet reflect on my artistic practice, and Gelly Gryntaki introduces the *Growing Care* series in chapter two. The final part comprises essays by Luk Lambrecht, Jos Ruijs, Ove Lucas, Wim Oudshoorn, Lidwien Nielander and Kees Weeda. They are all connected to a specific piece from the *Early Works* and write about their own experiences with it as a collector or curator. An index with all the image details, and texts in the original language, can be found at the back of the book.

I discovered that the process of making a book such as this is scarcely any different to making a work of art. It cannot be forced. Also in this process, it was essential to allow it the necessary time, and to experience the accompanying moments of despair and euphoria. Without the harmonious and in-depth collaboration with media artist Angeliki Diakrousi and the unwavering encouragement of my life partner Koen Stappers, I would never have succeeded. My best friend and colleague Silvia B. loyally shared her experiences with making a book and introduced me to Ron von Oven who guided the printing process with enthusiasm and dedication.

Maria Ikonopoulou
Rotterdam, January 2020

Anthology origin : mid 17th cent.: via French or medieval Latin from Greek anthologia, from anthos 'flower' + -logia 'collection' (from legein 'gather'). In Greek, the word originally denoted a collection of the 'flowers' of verse, i.e., small choice of poems or epigrams, by various authors.

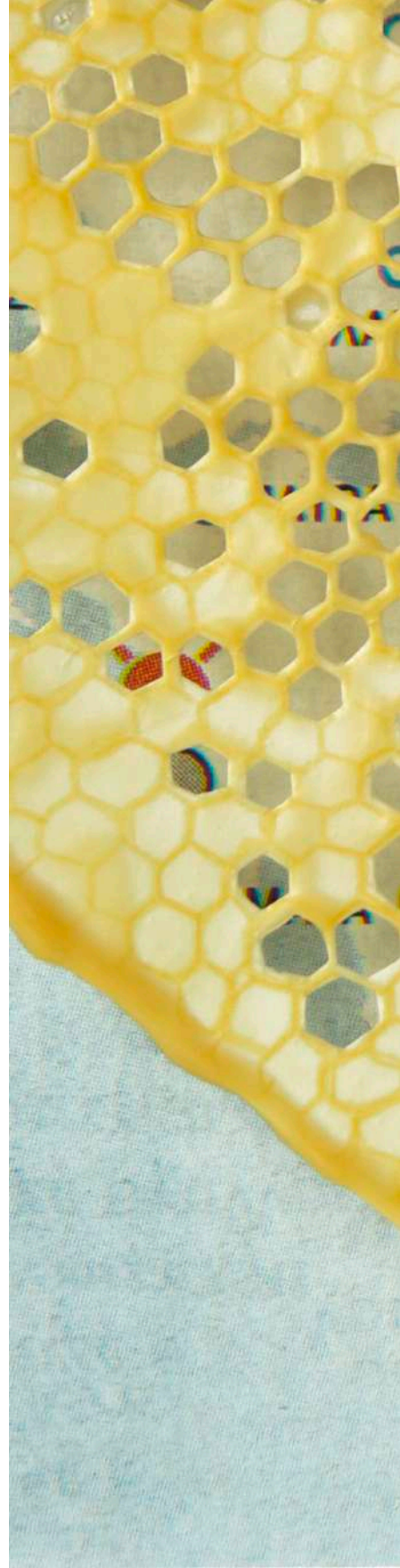


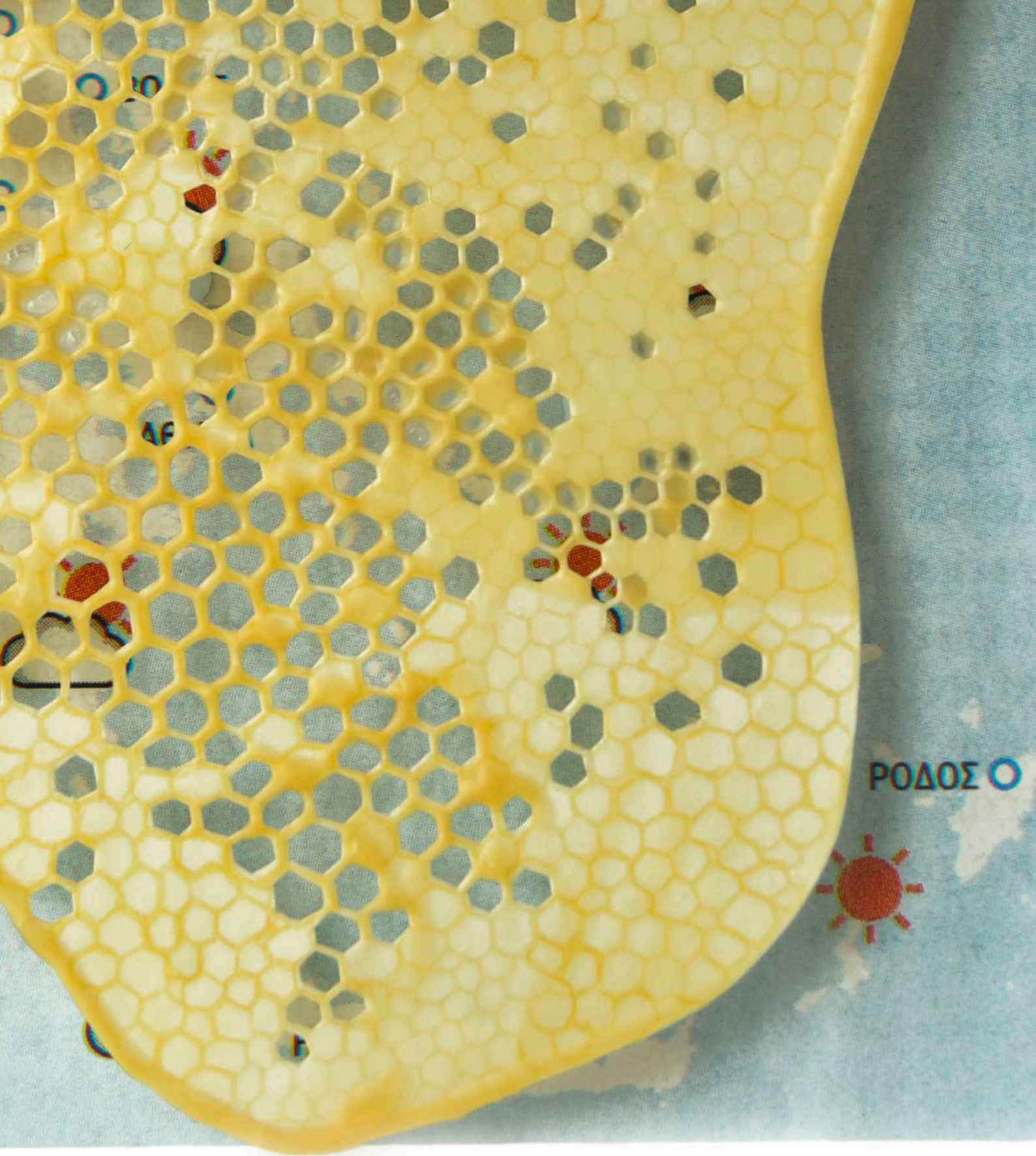
Growing Hope . 2010. Art Athina fair, Athens (GR)

GROWING HOPE



Growing Hope
2010





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